

Preface

*When one is not sure about anything,
the best thing is to create projects as lifebuoys.*

Julio Cortázar

Corresponding Voices volume 8 comes out on the eve of the 40th Anniversary of Point of Contact. First a bi-annual journal, then a book series, the publication has continued expanding its activity and creating new projects, new spaces for dialogue around the contemporary arts across the World, such as the Point of Contact Art Gallery, and one of the youngest publications: the poetry series.

There's a personal vision behind all of these projects, a vision not only of the arts, but also of the contemporary world, and of how the editor should respond to them. The peculiar circumstances that surround the origins of the journal tell us (metaphorically) a lot about this vision. It was first an idea surrounded by water: the publication was conceived one day of 1975 by Pedro Cuperman, in the middle of the Caribbean sea, on a sailing ship. The experience of travel is indeed at the core of Cuperman's creation as much as it is at the core of the 20th century arts.

The modern spirit appears first as a feeling that beyond the local horizon there are other unknown horizons, the world becomes then a mental image in expansion motivated by new flows of information, but also by new forms of art, such as cinema, a visual art in movement... New means

of transport allow for the modern man to reach for those horizons. It is indeed an exciting experience, an adventure of the kind Ulysses undertook when he departed Ithaca, his homeland. However, once our modern hero reaches new coasts, he finds out that the old local vision of a static world, with its permanent truths and beliefs, is but one possible angle of vision; he realizes his position in the universe has always been eccentric. Consciousness of the absolute (truth, space, time) implies a certain virtual guarantee of order, stability, and safety. The disintegration of those certainties implies a new challenge for 20th century men: first the acceptance of multiplicity, difference and the adventure of chaos; then the creation of new possible orders, new possible representations of the world. However, the arts no longer aspire to offer the observer the old sensation of unity. Literature and the arts understand very quickly that perspective is not only an attribute of the observer (subjectivity), but also an inherent quality of the world: reality comes provided with multiple angles, it is not just a question of subjectivity... Twentieth century literature and the visual arts undertake the challenge, and they start to draw a more “real” world; impressionist, as it presents to the poetic eye; plural and simultaneous as modern life portrays it to him; true, because truth is now everywhere and it is always shaped by fiction, that is, by language.

However, we are not left completely alone in the middle of a sea of wreckages and of unrelated fictions. In the midst of doubt and confusion, in a moment when an image of the Universe has been erased, disappearing with it every sense of safety and familiarity, the modern man seeks a lifebuoy to hold on to: literature is one of those life-savers, for approaching a work of art (by reading it or creating it) is, as Julio Cortázar used to say, one of those duties that prevents us from falling into despair when nothing around us seems solid.

But beyond this immediate rescue, there's a way of restoring a more permanent coherence, a certain order of things that does no longer depend on the old western myths or traditional narratives. In a Universe that is perceived as a sea of infinite fragments that seem to float adrift,

other notions appear offering us an alternative: the belief in chance, the sudden emergence of “correspondences” among apparently unrelated authors; spontaneous analogies; the intertextual dialogue amongst distant voices; a net of meaning that becomes firmer and more reliable as its inner connections grow in number and resonance.

The role of editing, as Pedro Cuperman conceived it for the first time in the middle of the Caribbean sea, on a sailing boat, forty years ago, has to do with the belief that new spaces needed to be opened in order to reveal this intertextual framework. The poetry series, *Corresponding Voices*, evidences the continuity of Cuperman’s vision.

The present volume brings together five poets of different cultural origins, ages, and styles. We haven’t summoned them around a topic or formal feature that may serve to justify the character of the volume. There’s not a geographic criteria nor a time period or poetic school depicted here. However, if the reader should have the proper disposition, he will find among these apparent divergent voices some words, images and thoughts that may suddenly enter into dialogue with one another. If a revealing image of this kind should emerge in the mind of the reader, that means the book managed to become one successful project, or a good lifebuoy in the middle of restless waters.

Libertad Garzón